

CONCORDIA UNIVERSITY

MEL HOPPENHEIM SCHOOL OF CINEMA

2007-2008 FILM STUDIES SUMMER SESSION, SEMINARS, NEW COURSES, SPECIAL TOPICS, AND
ROTATIONAL LECTURE COURSES

This Film Studies Bulletin is designed to assist you with your course selection during registration. For example it contains information on rotational lecture courses which are not normally offered every year. Some may be offered once every two years, while others may not be offered again while you are at Concordia.

Use this Bulletin along with the Undergraduate Class Schedule and the Undergraduate Calendar as you select your courses. This Bulletin does not contain the full list of Film Studies courses to be offered in 2007-08. Courses such as Studies in Film Directors and History of Film Since 1959 are described in the Calendar, listed in the Class Schedule and are offered every year. You should consider the full range of Film Studies courses as you make your selection.

Seminars are described in section III of this Bulletin. Seriously consider taking a Seminar if your grades in Film Studies classes have been at least at the B+ level. Seminars allow a small group of students to follow topics in detail outside the large classroom environment. Film Studies advisors can give you the required written permission to register and can provide more information about Seminars. Phone the School of Cinema Office (514-848-2424 Ext. 4666) to make an appointment with a Film Studies advisor.

I. SUMMER 2007

FMST 212/1 BA FILM AESTHETICS

(6 credits)

Summer 2007: April 30 – August 13

Monday and Wednesday: 18:00-22:00 VA 114

Instructor: Randolph Jordan

FMST 335P/1 CA ASPECTS OF NATIONAL CINEMAS

(3 credits)

Special Subject: Cuban Cinema

Prerequisite: Second-year standing (66 or fewer credits remaining in degree programme).

Summer 2007: June 26-August 13

Tuesday and Thursday: 18:00-22:00 VA 114

Instructor: TBA

It is our intention that Cuban poet and film scholar, Jorge Yglesias, a leading faculty member of the Independent Film School (Escuela Internacional de Cine y Television) in Cuba be the instructor for this course. We are currently engaged in an exchange with the Escuela, and following a visit to Cuba in January by Richard Kerr and Dave Douglas, who taught a course there on Experimental Cinema, we are inviting Professor Yglesias to teach this course. (His visit is not yet confirmed, but, regardless, we are expecting the course to be offered.) 35mm and 16mm prints of Cuban films will be screened, and there will be written assignments and readings for the course.

NOTE: The registration date for Summer courses is March 19 until May 7, 2007.

FMST 350D/1 AA STUDIES IN FILM GENRES

(3 credits)

Special Subject: Musical Film: Popular Music and Cinema

Prerequisite: Second-year standing (66 or fewer credits remaining in degree program)

Summer 2007: April 30-June 13

Tuesday and Thursday: 18:00-22:00 VA 114

Instructor: Michael Baker

From silent film accompaniment to jazz-era “soundies,” from the Golden Age of the Hollywood musical to contemporary music documentaries, popular music remains a central feature of the film experience. This course investigates the function of popular music in film genre, specifically the musical, the “teen movies” of the 1960s and 1980s, and “rockumentary.” We will study how music structures these works, how it is represented visually in various genres, how history and society are reflected within different contexts, and the relationship between the film and popular music industries. We will examine the representation of race, gender, class and nation within musical films, and look globally to international forms such as film music and the Bollywood masala movie to address a whole range of critical and cultural perspectives on musical film genres.

II. FALL/WINTER 2007-08

FMST 215/4 LE CINÉMA QUÉBÉCOIS

(3 credits)

Instructor: Erin Manning

Tuesday: 08:45-12:45

NOTE: This is the correct term, day and time for this course. It will not be offered in the Fall.

FMST 315B/2 TOPICS IN FILM THEORY

(3 credits)

Special Subject: Contemporary Film Theory

Prerequisite: 24 credits completed.

Instructor: TBA

Wednesday: 13:15-17:15

FMST 327/2 THIRD WORLD FILM

(3 credits)

Prerequisite: Second-year standing (66 or fewer credits remaining in degree programme).

Instructor: TBA

Thursday: 13:15-17:15

FMST 328/2 NON-FICTION FILM SINCE 1956

(3 credits)

Prerequisite: Second-year standing (66 or fewer credits remaining in degree programme).

Instructor: TBA

Wednesday: 13:15-17:15

FMST 335E/2 ASPECTS OF NATIONAL CINEMAS

(3 credits)

Special Subject: New German Cinema

Prerequisite: Written permission of the School of Cinema.

Instructor: Carole Zucker

Thursday: 13:15-17:15

In 1962, 26 young German filmmakers wrote a document that has come to be known as "The Oberhausen Manifesto," in which they declared: "Papa's kino ist todt," or the cinema of our fathers is dead, and we believe in a new one. This is considered to be the advent of the New German Cinema. It is a movement that rallied against the economic, aesthetic and ideological constraints of mainstream, post-War German film, which evolved into a radical and dynamic national cinema. The course will examine the historical, cultural and social dimensions of the "New German Cinema." Subjects such as: the impact of the war (especially the Holocaust and the doctrines of the Nazi Party); the terrorist movement of the 1970s; the emergence of an intense feminist movement quite different to the one that developed simultaneously in Western Europe and North America; the influences and cross-fertilization of German theatre; performance art; visual art; film history, and the effect of American film will be discussed. Amongst the filmmakers to be studied are: Fassbinder; Herzog; Wenders; Syberberg; von Trotta; Ottinger; Sanders-Brahm; Schlöndorff; Kluge; Straub and Schroeter. Weekly readings and a final paper journal will be required.

FMST 335O/4 ASPECTS OF NATIONAL CINEMAS

(3 credits)

Special Subject: British Cinema

Prerequisite: 24 credits completed.

Instructor: Peter Rist

Monday: 13:15-17:15

This is the first time that British cinema has ever been taught in the Faculty of Fine Arts at Concordia University. Consequently, we will begin with an overview. We will spend two weeks on the silent era, and then six or seven classes will be devoted to the 1930s and the 1940s, when a commercial film industry was built in Britain to rival Hollywood's and when the documentary form was developed to a new level of sophistication. The WWII period was arguably the "golden era" of British film, while the 1950s was characterized by Ealing comedies, and the 1960s by the "angry young man" and "new wave" movements. Representative films will be shown from both decades, whereas the contemporary scene will be barely sketched. Films directed by major figures such as Alfred Hitchcock, Humphrey Jennings, David Lean, Michael Powell, and Mike Leigh will be shown, along with those directed by lesser known figures such as Robert Hamer, Frank Launder/Sidney Gilliat, and those featuring quintessential British film and music hall stars such as Will Hay.

FMST 348E/4 TOPICS IN ART & FILM

(3 credits)

Special Subject: Inventing the Sixties

Prerequisite: Enrolment in the Major in Art History and Film Studies; ARTH 200 and FMST 212; or written permission of the program director.

Instructor: TBA

Thursday: 13:15-17:15

FMST 350E/2/FFAR 398R STUDIES IN FILM GENRES

(3 credits)

Special Subject: The Action Film

Prerequisite: Second-year standing (66 or fewer credits remaining in degree programme).

Instructor: Peter Rist

Monday: 18:00-22:00

This course explores aspects of action film style, narrative and performance through the comparison and contrast of selected works from three film industries, Hollywood, Hong Kong and Japan from their beginnings to the present-day. Obviously, with such a huge range of films to be studied, a concentration on a few chosen genres is desirable. Comedy will be traced through the rich veins of slapstick and sight gag comedy in the "silent clown" tradition of Hollywood through the work of its pre-eminent Hong Kong descendant, Jackie Chan and the outrageousness of Japanese cultmeister, Takashi Miike. For the key, swordplay genre we will move from the silent films of Douglas Fairbanks, Japanese *chambara*, and early Shanghai *wu xia pian* to the breakthrough made by King Hu at Shaw Brothers in the 1960s and the Japanese Samurai film of the same era. The third genre considered will be the gangster film. We will begin with Hollywood's first cycle in the early 1930s, link up with swordplay in the Japanese *yakuza* film, and show a film directed by the pioneering Kinji Fukasaku. Films by John Woo and/or Johnnie To for Hong Kong and Martin Scorsese and/or Quentin Tarantino for Hollywood will bring us up-to-date. We may also spend a week looking at musical clips from all three industries. There will be screenings in every class, but, given the restraints of time, some feature-length works will be represented by sequences only. Readings and written assignments are required.

NOTE: Student who have taken FMST 350C/FFAR 398V, Comparative Action Film: Hollywood, Hong Kong, Japan, may not register for this course for credit.

FMST 391/4 SEXUAL REPRESENTATION/CINEMA

(3 credits)

Prerequisite: 24 credits completed; or 6 credits completed in the Minor in Interdisciplinary Studies in Sexuality program.

Instructor: TBA

Monday: 13:15-17:15

FMST 393/2 QUEER CINEMA II

(3 credits)

Special Subject: Canadian Queer Film and Video

Prerequisite: FMST 391 or 392; or enrolment in the Minor in Interdisciplinary Studies in Sexuality; or written permission of the School of Cinema.

Instructor: Thomas Waugh

Monday: 13:15-17:15

A concentrated survey of currents and undercurrents in lgbtq cinemas in English Canada and Quebec since 1950, based on the instructor's 2006 book *The Romance of Transgression in Canada: Queering Sexualities, Nations, Cinemas*. From autobiography to pornography, from the Cold War to the sexual revolution, from rural roots and mythologies to the queer meccas of Vancouver, Toronto and Montreal, the course explores the centre and the margins of our sex-obsessed national cinemas. Among directors encountered in the syllabus are Norman McLaren, Claude Jutra, John Greyson, Paul Wong, Patricia Rozema, Léa Pool, Bruce LaBruce, Michel Langlois, Manon Briand, Richard Fung, and Deepa Mehta. Several local artists will make guest appearances in the course. All students welcome.

FMST 398N/4 SPECIAL TOPICS IN FMST

(3 credits)

Special Subject: Neil Jordan

Prerequisite: 12 credits in FMST.

Instructor: Carole Zucker

Tuesday: 13:15-17:15

The most internationally renowned of Irish film directors, Neil Jordan's diverse work has spanned gothic horror (*The Company of Wolves*, 1984, and *Interview with the Vampire*, 1994), Irish history (*Michael Collins*, 1996), literary adaptation (*The End of the Affair*, 1999) and sexual identity (*The Crying Game*, 1992, and *Breakfast on Pluto*, 2005), while retaining a distinctive stylistic flair for fantasy and the carnivalesque. In the course, we will discuss the director's entire output looking beyond ideological and national concerns to view his films through the prism of Celtic folklore, fairy tales, the gothic, romanticism and postmodernism. The course will be concerned with the mythic and poetic impulses that suffuse the director's work. Written work is required.

FMST 398O/2 SPECIAL TOPICS IN FMST

(3 credits)

Special Subject: The Good, the Bad, and the Ugly: Italian Film Genres

Prerequisite: 12 credits in FMST.

Instructor: TBA

Thursday: 13:15-17:15

In the 1950s, as a direct result of the post-World War 2 Economic Growth in Italy ("Economic Miracle"), the Italian film industry was back on its feet as strong as ever. Long before the "European Community" Italy was the hub of dozens of co-productions with some of the major European nations (Spain, Germany, France) and became a second home for many international and American stars who revived their careers in these co-productions. When one thinks of post-ww2 Italian cinema the image that comes to mind is Neo-realism, 'art cinema' and great auteurs, but the actual mainstay of the Italian film industry was a thriving (both domestically and internationally) popular and commercial cinema. During the peak period of this cinema, from the mid-1950s to the early 1980s, Italy produced well over a dozen separate, viable genres (called *filone* in Italian), some of which were spin-offs of American genres, but also several distinctly Italian genres (the Mondo/Cannibal film, the giallo, the Peplum, the Fumetti, the sexploitation film). Even the American 'knockoffs' were radically altered and given a particularly Italian stamp (i.e. the spaghetti western, the crime/gangster film, the spy film). This course will look at the evolution of several important Italian genres from the 1950s to the present, focusing on (primarily) the comedy film, the spaghetti western, the giallo and the horror film. The course will take a theoretical and historical/cultural approach to the films by incorporating industry analysis, issues of authorship, style, and aesthetics. Possible directors to be studied include: Riccardo Freda, Mario Bava, Pietro Germi, Mario Monicelli, Sergio Leone, Sergio Corbucci, Giuliano Gemma, Tonino Valerii, Enzo Castellari, Antonio Margheriti, Giorgio Ferroni, Lucio Fulci, Michele Soavi, Dario Argento, Elio Petri, Alberto Lattuada, Sergio Martino, Lina Wertmuller, Daniele Cipri and Franco Maresco, and Roberto Benigni.

III. SEMINARS

FMST 414C/2 SEMINAR IN FILM DIRECTORS

(3 credits)

Special Subject: Gus Van Sant

Prerequisite: 18 credits in Film Studies and written permission of the School of Cinema.

Instructor: Mario Falsetto

Wednesday: 13:15-17:15

Gus van Sant has emerged as one of the most innovative filmmakers of the contemporary era. Beginning in the mid-1980s with edgy independent films such as his little-seen first film *Mala Noche* (1985), and continuing into the early 1990s with such provocative fare as *My Own Private Idaho* (1991), through his flirtations with Hollywood in more mainstream work such as *Good Will Hunting* (1997) and his audacious re-imagining of Hitchcock's *Psycho* (1998), to his re-emergence in recent years with experimental narratives such as *Gerry* [2002] and *Elephant* [2003], the career of Gus Van Sant represents a superbly interesting body of work. Van Sant's films are intrinsically interesting not only for their aesthetic qualities, but offer an entry point into the analysis of studio and independent filmmaking, issues of cinematic stylistics and questions of film theory.

This seminar will closely examine the complexities of meaning generated by Van Sant's films, paying particular attention to issues of style such as his shift to the long-take aesthetics of the "death" trilogy, the idea of a poetics of film, the notion of a "queer" aesthetics that informs several films, philosophical notions surrounding time and presence in the cinema, art-historical theories of appropriation and postmodernism, intertextuality, complex sound aesthetics, and issues of literary adaptation.

Professor Falsetto's recent work in his film director "interview" project that has thus far resulted in two books of interviews with noted independent filmmakers, coupled with his current research that has him preparing a book on Van Sant with access to the filmmaker's personal archives in Portland Oregon, promise to make this a stimulating and unique seminar for students interested in contemporary cinema. Apart from screenings of many Van Sant films, at least one film by noted Hungarian filmmaker Béla Tarr will also be screened. Tarr is the artist most responsible for Van Sant's recent aesthetic shift. Readings and an in-class student presentation form a major part of the workload.

FMST 416F/2 SEMINAR IN FILM HISTORY

(3 credits)

Special Subject: Film Technology and the Screen.

Prerequisite: 18 credits in Film Studies and written permission of the School of Cinema.

Instructor: Haidee Wasson

Thursday: 08:45-12:45

This course examines the social, cultural, and aesthetic dimensions of film technology, focusing on the screen. We will examine specific screens and their specific contexts as sites of moving image display (the nickelodeon, the picture palace, the art house, the drive-in, the shopping mall, the living room). We will focus on specific technologies (television, widescreen, IMAX, DVDs, the WWW, videogames) of the moving image and consider their affects on practices of exhibition, the conventions of spectatorship, and emergent film styles. We will also tend to the ways in which these technological transformations alter our experience of, and most basic ideas about, what cinema is – from mainstreet amusement to art to hand-held gadget. Throughout, changes to film form and appearance will guide class discussion.

FMST 419/4 SÉMINAIRE SUR LE CINÉMA QUÉBÉCOIS

(3 credits)

Préalable: FMST 215 ou COMS 316, ainsi que permission écrite de l'École de cinéma.

Instructeur: TBA

Mardi: 18:00-22:00

Un séminaire dans lequel des aspects sélectifs du cinéma québécois sont analysés et discutés. Les sujets d'étude choisis varient d'année en année selon la spécialisation de l'instructeur.

FMST 423/4 SEMINAR IN COMPARATIVE STYLISTIC AND FORMAL ANALYSIS

(3 credits)

Special Subject: Orson Welles and Alfred Hitchcock

Prerequisite: Written permission of the School of Cinema.

Instructor: John Locke

Wednesday: 13:15-17:15

This seminar examines the work of Orson Welles and Alfred Hitchcock. Each week a film by Welles or Hitchcock is screened and then discussed using detailed analyses of video segments. The seminar is about the use of formal analysis to understand film style.

An additional aim of the close analysis of these films is to question familiar critical views about them. These films have been discussed so frequently in the literature that an effort needs to be made to break with the conventional views and look again at the films themselves.

The principal written work required is an essay about a particular Welles or Hitchcock film selected by the student at the beginning of the term. The student concentrates on this one film during the entire term.

NOTE: For the dates to register for Fall/Winter 2007-2008 courses, students must go to www.myconcordia.ca and log in. Each student will be given their dates for registration.